According to M. Auguste Bernard (*Geofroy Tory*, page 22 and note), some editor of Rabelais, probably Pasquier, claims that Tory meant this as a criticism of Rabelais for introducing him (Tory) in his romance in the character of Raminagrobis.

'There is one little flaw in this fiction, namely that the dates are against it; *Champ Fleury* appeared several years before *Pantagruel*. This, of course, does not prove that Rabelais did not introduce Tory in his work, but upon what facts is this attribution of Raminagrobis to Tory based? Solely on the assertion of one of those seventeenth-century scribblers of foolish notes who lived on the great authors of the sixteenth as rats live on the most valuable MSS—by nibbling them. What possible connection is there between Raminagrobis, cleric and poet, whom Rabelais represents as dying about 1546, and Tory, layman and prose-writer, who died twelve years earlier?'

In his introduction to Lawrence and Bullen's edition of Rabelais (London, 1892) M. Anatole Montaiglon says: 'He [Rabelais] fabricates words, too, on Greek and Latin models with great ease. . . . Sometimes he did this in mockery, as in the humorous discourse of the Limousin scholar, for which he is not a little indebted to Geoffroy Tory, in the *Champ Fleury*.'

In Sir Thomas Urquhart's translation of Rabelais (1653) the quoted passage is thus rendered, with a sufficient prelude to show how Rabelais introduced it. The sentence borrowed from Tory is printed in italics.

'Upon a certain day . . . Pantagruel walking . . . without that gate of the city through which we enter on the road to Paris, encountered with a young spruce-like scholar that was coming upon the same very way, . . . asked him . . . My friend, from whence comest thou now? The scholar answered him, From the alme, inclyte, and celebrate academy, which is vocitated Lutetia. What is the meaning of this? said Pantagruel to one of his men. It is, answered he, from Paris. Thou comest from Paris then, said Pantagruel; and how do you spend your time there, you my masters the students of Paris? The scholar answered, *We transfretate the Sequan at the dilucul and crepuscul; we deambulate by the compites and quadrives of the urb; we despumate the Latial verbocination; and like verisimilary amorabons, we captat the benevolence of the omnijugal, omniform, and omnigenal feminine sex.*'

NOTE 4. PAGE 2.

The 'little Latin books' published by Tory before the appearance of *Champ Fleury*, showing his proficiency in that language, were:

1. An edition of Pomponius Mela, the geographer of the first century. There is a long dedicatory epistle to Philibert Babou; also an 'avis' to the reader, at the end, together with two quatrains, one addressed to Pomponius, the other to Babou—all these in Latin. The book was published in 1507–1508.

2. An edition of the *Cosmographia* of Pope Pius II (printed by H. Estienne in 1509). Here also is a long dedicatory epistle to Germain de Gannay, and a note to the reader—both in Latin.

3. A short Latin poem, written by Tory, was printed at the end of an elegiac poem on the Passion written in Latin by 'Gulielmus Dives,' or Willem van Rycke (Riche, Dives). This book was printed by Josse Bade.

4. An edition of Berosus Babilonicus, 'who,' says M. Bernard, 'was then [1510] in great vogue, thanks to the falsehoods of Annius of Viterbo.' Three editions of this work were printed by the Marnefs. It contains a dedicatory epistle to Philibert Babou, written in Latin by Tory.

5. In 1510, Tory published a collection of miscellanies, *Valerii Probi Grammatici*, etc., to which he contributed not only the usual dedicatory epistle (this time to Babou and Jean Lallemand, mayor of Bourges), and an address to the reader, but also several bits of verses, including some riddles—all in Latin.

6. An edition of Quintilian's *Institutiones* in 1510, carefully revised by several MSS, with a letter of transmission (in Latin) from Tory to Jean Rousselet, at Lyons.

7. An edition of Leon Baptista Alberti's *De re ædificatoria* (1512), with the usual editorial equipment of a long Latin dedication to Babou and Lallemand. Printed by B. Rembolt.

8. An edition (1512) of the *Itinerary* of Antoninus, a list of the roads of the Roman Empire, said to have been prepared during the reign of Caracalla (Marcus Aurelius Antoninus, A.D. 288–317). It was the second book prepared by Tory for H. Estienne. The dedicatory epistle (in Latin) is addressed to Babou alone, and there are two Latin addresses (at the beginning and the end) to the reader.

9. *Gotofredi Torini Biturici, in filiam charissimam, virgunculorum elegantissimam, Epitaphia et Dialogi*. Tory's daughter Agnes, his only child by his wife Perrette le Hullin, died in August, 1522, at the age of ten. Tory wrote a Latin poem upon this death (it was published in 1523), which, as M. Bernard says, contains some very interesting details concerning Tory's life. Among other things we learn that he was not only a scholar, but an artist of great merit. M. Bernard prints in his Bibliography the complete contents of this little book, which fill eleven pages of the second edition of his work on Tory.

The above is an exact list, according to M. Bernard, of the works published by Tory before the appearance of *Champ Fleury*. Full bibliographical particulars of all of them are given by him.

NOTE 5. PAGE 2.

Erasmus, in number 1574 (not 1374) of the Adages, gives an extended account of the ancient lore concerning Momus—a personification of the Greek word μῶμος, meaning 'censure.' He was the son of Mother Night and Father Sleep. He censured Nature because she had added horns to the heads of oxen rather than to their shoulders, where they could use them more savagely. Minerva, Neptune, and Vulcan contended for primacy in the field of craftsmanship, Neptune making a bull, Minerva a home, and Vulcan a man. Momus, the judge of the contest, in addition to other points of criticism, especially derided the absence of windows and doors in the breast of Vulcan's creation, wherethrough one might see what was lurking in the heart, and the fact that Vulcan had thrown into deep recesses those things that were generally manifest. But Venus called forth no censure except for the fact that she wore a sandal that squeaked, and was altogether too noisy and bothersome.

The title of the first edition of Alberti's *Momus* in the Vatican library is *De Principe*, inscribed over the partially erased word, 'Polycrates'. In the introduction he says that he proposes to write, after the manner of Lucian, of the prince who governs the body politic in mind and spirit. He chooses the gods to designate with concealed irony those whose actions are ambitious, sensuous, ill-tempered, lazy, and the like. To this end he narrates in four books the adventures of the god Momus, perverse, fastidious, and provoking, expelled from Olympus for the nauseous license of his tongue, and author of rebellious disorders in heaven and on earth. Jove, when creating the world, ordered the other divinities to embellish it with some useful invention. Momus alone disobeyed. He derided the creations of others, and, disgusted with the solicitations of the gods, filled the world with filthy animals.

Alberti was born in Venice in 1404. As an architect he built the church of San Francisco at Rimini, Sant' Andrea at Mantua, and the Pallazzo Rucellai at Florence. He

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